

Rachmaninoff Scores Again.

In spite of the counter-attraction of the Massenor concert, Sergei Rachmaninoff, Russian pianist, drew a near-capacity crowd at the Odeon last night in the latest of his numerous but welcome visits to St. Louis. Offering a program whose chief characteristic was intricacy, Rachmaninoff displayed for his followers all the towering virtuosity of his many-sided genius, showering his hearers with thundering chords, rippling glissandos, clear-cut arpeggios, and floods of rushing melody.

In Bach's intricate English Suite No. 2, his opening number, the pianist neatly played the brilliant prelude, the meditative saraband and the almost rollicking bourree while hundreds of late comers crowded the entrances. Mendelssohn's Variations Serieuses, the second number, gave Rachmaninoff a full opportunity to demonstrate his art in its changes from placidity to stormy tempestuousness.

Perhaps the most appreciated number on the program was Liszt's Funerailles with its strange dissonances and its thundering climax which was preceded by Chopin's Nocturne and Scherzo in C Sharp minor. In a group of his own compositions, comprising his etudes in B Minor and G Minor, and his adaptation of Moussorgsky's Hopak with its swirling dance rhythm, the pianist brought forth a burst of applause that compelled the repetition of the last number.

After the last number, Liszt's Rhapsodie Espagnole with its Andalusian melodies, there ensued the usual ovation and the pianist offered four encores: Chopin's Mazurka, Rachmaninoff's Serenade, Chopin's familiar Minute Valse and Tchaikowsky's Humoresque. Other encore numbers were Chopin's A Flat Major Valse and Dohanyi's Etude.